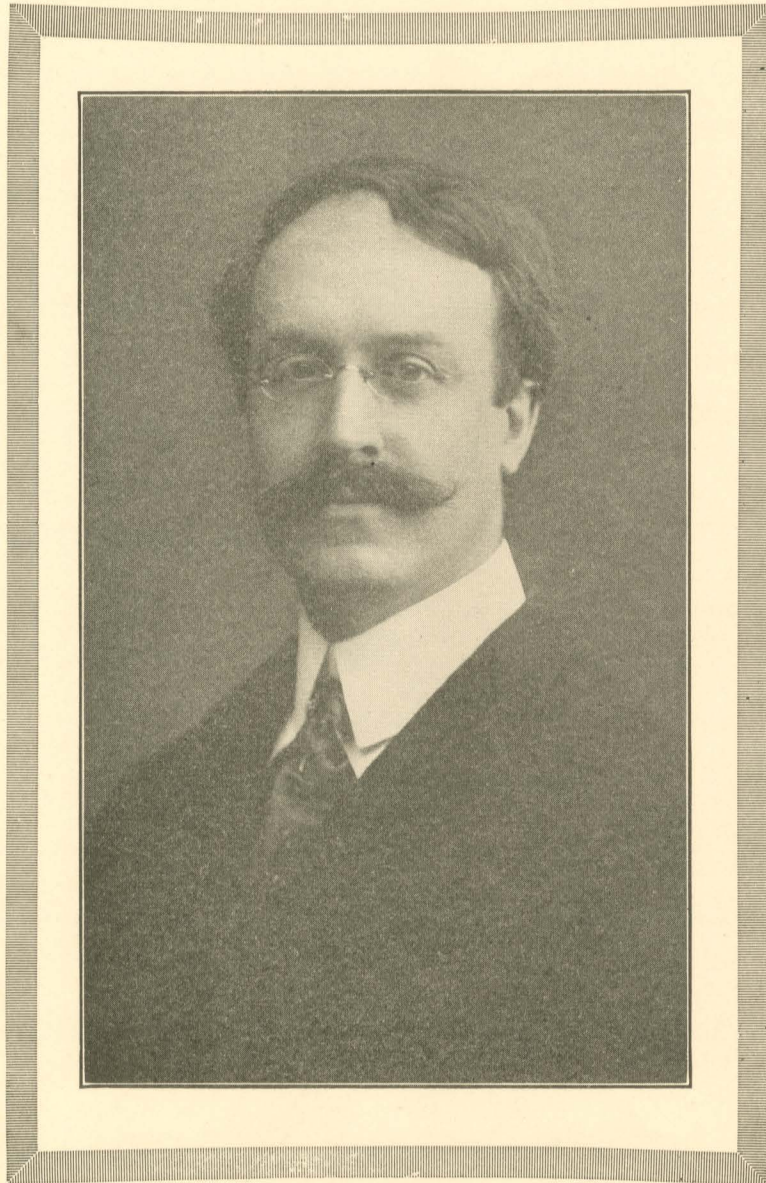


O R I E N T A L E

FROM
THREE BAGATELLES

By
HENRY HOLDEN HUSS



Saint Louis

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Grade 3-B

REVISED EDITION WITH INSTRUCTIONS ON METHOD
OF STUDY

By the **COMPOSER**

FORM AND STRUCTURE, AND HARMONIC ANALYSIS

By **ALEXANDER HENNEMAN**

BIOGRAPHICAL SKETCH, POETIC IDEA, AND GLOSSARY

By **EMERSON WHITHORNE**

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No. 638

PROGRESSIVE SERIES COMPOSITIONS

Catalog No. 638. Grade 3-b

ORIENTALE

FROM

THREE BAGATELLES

BIOGRAPHICAL SKETCH—HENRY HOLDEN HUSS

Born at Newark, New Jersey, June 21st, 1862.

ON his father's side Henry Holden Huss is of Bohemian ancestry; he is descended from Leonard Huss, brother of the great martyr, John Huss; his maternal great-grandfather was Levi Holden, one of Washington's staff officers. Huss was brought up from his birth in an intensely musical atmosphere. His father, George John Huss, was a distinguished teacher of the piano, and organist in America for over 50 years, and composed many artistic songs, choruses and piano pieces. His mother had a delicately sensitive musical perception.

Young Huss composed his first composition, a little patriotic song, voicing his joy at seeing the American flag on returning from Europe when only five years old. His first studies were under his father; he continued his studies with Otis B. Boise. In 1882 he entered the Royal Conservatory of Music at Munich, graduating with honors in 1885; there he studied theory in all its branches, organ with the celebrated master Joseph Rheinberger, and piano with one of Liszt's most poetic pupils, Professor Joseph Giehl (a great Chopin and Bach specialist).

At Huss's first appearance with orchestra he played Beethoven's G major concerto. At his graduation he played his Rhapsody for piano and orchestra, and afterwards with the Boston Symphony Orchestra in Boston, and with Van der Stucken in New York. He has played his piano concerto, in B major, Op. 10 (G. Schirmer) with the following orchestras: The Boston Symphony, the New York Philharmonic, and the Pittsburgh, Cincinnati and St. Paul Orchestras. His violin sonata in G minor, Op. 19 (G. Schirmer) has been played by Ysaye, Arthur Hartmann, Kneisel, Spiering, Lichtenberg and others with the composer as pianist (except in the performance by Ysaye). His violin concerto in D minor (Mss.) was played by Maud Powell with orchestra. Zimbalist has concertized with his "Berceuse Slave" while his 'cello sonata has been performed by the composer and Alwin Schroeder, Boris Hambourg, May Mukle, Lillian Littlehales and others. His string quartet, written for Ysaye at the latter's request, had its first performance by the Kneisel Quartet.

His numerous songs have been sung in concert by Louise Homer, Alma Gluck, Christine Miller, de Vere-Sapio (who sang his "Cleopatra" with the New York Philharmonic, Anton Seidel conducting), David Bispham (who has sung "The Seven Ages of Man" over one hundred times in public), Oscar Seagle, the composer's wife, Hildegard Hoffmann Huss, and other distinguished singers. Rudolph Ganz, Raoul Pugno, Katherine Goodson, Aus der Ohe, Wm. H. Sherwood and E. R. Kroeger are among the pianists who have played his numerous piano compositions. His choruses have been sung in New York (Musical Art Society), Boston, Chicago, San Francisco, Melbourne, Australia, etc.

In 1904 he married the well-known and very gifted concert singer, Hildegard Hoffmann. Their first joint recital was given at the White House for President and Mrs. Roosevelt; they have appeared in joint recital in London and on the continent, and have made many concert tours in the United States. Mr. and Mrs. Huss live in New York, being busy and successful teachers. They frequently spend their summers at their cottage at Lake George, Mr. Huss doing his composing in a picturesque studio on the mountainside, surrounded by his own forest, and commanding a glorious and extended view of the lovely lake.

A. 638-4

Below is given a representative list of ten piano compositions by Mr. Huss, together with their respective publishers:

1. Op. 17, Four Preludes in D-flat Maj., D Maj., E Maj. (for the R. H. alone) and A-flat Major: Grades III, IV, V, (G. Schirmer).
2. Valse in A Major, Op. 20, Grade IV, (G. Schirmer).
3. "To the Night," Poem for Piano, Op. 21, Grade V, (G. Schirmer).
4. "Menuet Mignonne," Op. 27, Grade IV, (C. Ditson).
5. "Sur le Lac" Etude, Op. 26, Grade VI, dedicated to Leopold Godowsky. (G. Schirmer).
6. Gavotte Rococo, Op. 26, Grade V, dedicated to Ossip Gabrilowitsch. (G. Schirmer).
7. "The Brooklet," Op. 26, Grade V, dedicated to Rudolph Ganz. (G. Schirmer).
8. Valse Intime, Op. 27, Grade VI, dedicated to Harold Bauer. (O. Ditson).
9. "Etude Romantique," Op. 23, Grade VI, dedicated to I. J. Paderewski. (G. Schirmer).
10. Nocturne, Op. 20, Grade III, (G. Schirmer).

POETIC IDEA: It is night. The low moon casts shadows of minarets upon the roofs of the oriental city. Long ago the lights in the gaudy bazaars went out, one by one. Now the streets are deserted and the city sleeps under the pale light of moon and stars. A watchman's horn is heard in some distant quarter, and from a dark window a melody floats out upon the night like a skein of silk gently wafted from some lady's chamber. Below, in the shadow of a portal, stands a youth who listens with his eyes turned toward the dark window; and she who sings knows that her song has found her loved one.

METHOD OF STUDY: The left-hand accompaniment should be played very smoothly and evenly—almost monotonously. The B-flat in m. 2 may be very slightly sustained, thus being contrasted with the B-natural in m. 1. The motive, introduced in the treble of m. 3, should decrease from *mf.* to *p*, like a sigh, while the faint echo in m. 4 should be given *pianissimo*. If the student plays the G sharp with the thumb, in the right-hand part of m. 5, the second and fourth fingers will fall easily on the A-sharp and C-sharp which follow. The *arpeggio* in m. 6 is to be played with the finger tips nearly flat; thus, they will not slide off the narrow surfaces of the black keys.

From m. 7 there is a steady increase of tone as the motive rises sequentially to the minor third in m. 10. In this measure we find the interesting dynamic contrast of *forte* in the right-hand part and *piano* in the bass. The decorative descending *arpeggio* must be extremely soft, producing a charming effect with the sustained pedal. Measure 11 begins somewhat louder, but with the bass very subdued. The small grace notes in m. 12 should be played before the first note in the left-hand part is sounded.

The chords in m. 13 must be given with a firm touch—even a little marked—notwithstanding the soft tonal quality indicated at the beginning of the measure. Again in m. 15 we find *f* marked for the right hand against a *p* for the left hand.

By taking the first note of the trill in m. 29 with the third finger of the left hand, a stronger accent can be given; then the third finger of the right hand plays E, while the trill is continued with the thumb and third finger. The connection of the trill with the left hand B-flat in m. 30 must be smooth. The student should carefully observe the pedaling of measures 28—32, and also the dynamic and agogic indications.

The notes with double stems in measures 33-34 are to be slightly accented and sustained until their repetition. The *crescendo* in m. 39 should be from *p* to *mf*, followed by *pp* in the succeeding measure. The sustained pedal in measures 41-42 produces the effect of harp tones gradually dying away.

FORM: The following is an outline of the Form:

	Introduction	First Melody	Second Melody	Cadenza
(a)	m. 1-2	m. 3-10	m. 11-15	
(b)		m. 16-23	m. 24-25 in a new key m. 26-27 (extension of m. 24-25)	
(c)				m. 28-32
(d)	m. 33-34	m. 35-38	m. 39-42	

For Extension of Period, see Progressive Series Catalog: Merkel, *The Butterfly*; Rubinstein, *Melody in F*.

HARMONY: Measure 13 to first beat of m. 14 shows a succession of harmonies in adjacent keys. Note the contrary motion whereby poor voice leading is skilfully avoided. Measure 24-25 is a transposition, a minor third lower, of m. 11-15. Measure 28 contains a small diminished seventh chord. Measure 30 contains a large major seventh chord.

For Seventh Chords in compositions, see Progressive Series Catalog: Huss, *Prelude*; Sternberg, *Minuet of Ye Olden Tyme*.

GLOSSARY

NAMES

Bach,	pronounced,	Bäkh.
Beethoven,	"	<u>Bä</u> -tō-ven.
Chopin,	"	<u>Shō</u> -pān, (nasalized).
Rheinberger,	"	<u>Rin</u> -bēr-ger.
Giehl,	"	Gēerl.
Ysaye,	"	<u>E</u> -sī-yē.
Van der Stucken,	"	Vān dēr <u>Stook</u> -en.
Seidel,	"	<u>Sī</u> -dl.
Aus der Ohe,	"	Aus dēr <u>O</u> -ē.

TERMS

andantino,	pronounced,	än-dän-tēe-nō, a little slower than <i>andante</i> , generally used as meaning quicker than <i>andante</i> .
molto legato,	"	<u>mōl</u> -tō lě-gā-tō, very connected.
pochiss. (pochissimo),	"	pō-kēs-sē-mō, very little.
sostenuto,	"	sōs-tě-noo-tō, sustained, held.
simile,	"	sē-mē-lě, similarly.
una corda,	"	oo-nā kōr-dā, one string, (soft pedal).
tre corde,	"	trā kōr-dě, three strings, (damper pedal).
poco a poco,	"	pō-kō ä pō-kō, little by little.
cresc. (crescendo),	"	crě-shēn-dō, increasing the tone.
tranquillo,	"	trān-quēel-lō, quietly, calmly.
a tempo primo,	"	ä tēm-pō prēe-mō, the first (or original) movement.
rit. (ritenuto),	"	rē-tě-noo-tō, slower, held back.
allarg. (allargando),	"	äl-lār-gān-dō, gradually broader and slower.
animato,	"	ä-nē-mā-tō, spirited.
vivace,	"	vē-vā-tschě, animated, lively.
dim. (diminuendo),	"	dē-mē-noo-ēn-dō, diminishing the tone.
e,	"	ā, and.
languido,	"	lān-guēe-dō, languidly.
ritard. (ritardando),	"	rē-tār-dān-dō, retarding, gradually slower.
forte,	"	<u>fōr</u> -tě, loud, strong.
piano,	"	pē-ä-nō, soft, weak.
pianissimo,	"	pē-än-īs-sē-mō, extremely soft.
arpeggio,	"	är-pēd-jē-ō, notes of a chord played in succession, in harp style.
bagatelle,	"	bäg-ä-těl, a short composition not too serious in character.

Orientale

HENRY HOLDEN HUSS. Op. 30, No. 3.

Andantino

1 *pp* molto legato

2 *pochissimo rit.*

3 *mf* *p*

4 *pp* *pochissimo sostenuto*

5 *a tempo*

6 *p*

7 *p*

8 *poco a poco cresc.*

9

10 *f* *pp* *tranquillo ppp*

ped. ** ped.* ** ped.* ** ped.*

** ped. simile una corda*

tre corde

pp *pp* *pp*

ped. *pp*

11 *mp a tempo*

12 *poco rit.*

ppp *pp* *pp*

Red. ** Red.* ** Red.* *simile*

13 *a tempo p*

cresc.

14 *mf*

15 *f*

poch. rit.

16 *mf* *p*

Red. ** Red.* ** Red.*

17 *pp*

pochiss. sostenuto

18 *p*

a tempo

una corda ** Red.* ** Red.* *tre corde* ** Red.* *simile*

19 *pp*

20 *p*

21 *cresc.*

22

23 *f* *allargando*

24 *fp* *a tempo*

25 *fp*

26 *cresc.*

Red. * *Red.*

27 *poch. allarg.*

28 *f animato*

29

* *Red.* * *Red.* * *Red.*

30 *vivace*

31 *dim. e poco rit.*

32 *ppp*

a tempo primo e languido

33 *pp* *Red.*

34 *una corda* * *Red.*

35 *p* *tre corde* * *Red. simile*

36 *pp* *una corda*

37 *mf* *tre corde*

38 *poco rit.* *pp* *una corda*

39 *a tempo* *p* *cresc.* *tre corde* *Red.* * *Red.* * *Red.* * *Red.*

40 *pp* *poch. rit.* *una corda* * *Red.* * *Red.*

41 *mf* *p* *ritard.*

42 *p*

Orientale, 4. * *Red.*

ORIENTALE

RECITATION QUESTIONS

BIOGRAPHY:

1. Give a short sketch of the composer's life.
Ans.

POETIC IDEA:

2. State the *Poetic Idea*.
Ans.

METHOD OF STUDY:

3. Why should the B-flat in m. 2 be sustained?
Ans.
4. How is the *arpeggio* in m. 6 to be played?
Ans.
5. How are the chords in m. 13 to be interpreted?
Ans.
6. Explain the interesting dynamic treatment of measures 10 and 15.
Ans.
7. Which measures are similar to measures 3—10?
Ans.
8. How do measures 24—25 resemble measures 11—12?
Ans.
9. Why should the left hand begin the trill in m. 29?
Ans.

FORM:

10. In which measures does the Primary Song Form begin and end?
Ans.

HARMONY:

11. Give the fundamental position of the chord in the left hand in measure 36, beats 1 and 2.
Ans.
12. Give the fundamental position of the chord in the left hand in measure 38, beats 1 and 2.
Ans.

GLOSSARY:

13. Define and give pronunciation of *allarg.*, *languido*, *tranquillo*, *vivace*, *pochiss.*
Ans.

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